IFAR reports

Volume 18, Number 3
March 1997

and The Art Loss Register

Rembrandt (1606-69), The Storm on the Sea of Galilee. *Stolen from the Isabella Stewart Gardner Museum in Boston, MA on March 18, 1990. Still missing.* Reward.
(See p. 5 of this issue.)

Gardner Reward Now $5 Million

An Early Pollock?

Door is Open for WWII Returns from Russia

Pictures Recovered in London and Potsdam

IFARreports
incorporating *Stolen Art Alert*

Volume 18, Number 3
March 1997

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

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Subscription Membership Information: Individual Subscriber $65, (*IFARreports*, notices of events); Overseas Subscribers add $20 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings) Individual: $100, Membership (IFARreports and complimentary invitations to IFAR Evenings), Member: Individual $250, Corporate $1,000; Patron: Individual $1,000, Corporate $5,000; and Benefactor: Individual $5,000, Corporate $10,000.

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~ *IFAR EVENING* ~

Thursday, April 24, 1996 - 6:00 p.m.

TOMMASO INGHIRAMI:
DID RAPHAEL PAINT HIM TWICE?

Hilliard T. Goldfarb, Chief Curator of Collections
Isabella Stewart Gardner Museum, Boston, MA

Refreshments to Follow

The Explorers Club, 46 East 70th Street, New York
Please reserve by calling (212) 391-6234 if you are a contributor or active subscriber

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Giovanni Domenico Tiepolo, Italian, 1727-1804. *Head of a Philosopher* (Xenophon?), oil on canvas, 1758-64, 60.5 x 45.8 cm. Gift of Mrs. Richard E. Danielson and Mrs. Chauncey McCormick, 1945.175. Photograph © 1996, The Art Institute of Chicago. All Rights Reserved.

In the December 1996 issue of *IFARreports*, the above portrait illustrated item 21 of the Missing Alert Alert on page 22. The portrait, *Head of a Philosopher*, was described as "similar to the missing portrait," *Head of a Man*.

Head of a Philosopher, is, in fact, in the collection of The Art Institute of Chicago. It **is not** the missing work. *Head of a Philosopher* was donated to The Art Institute in 1945 by two sisters, Mrs. Richard E. Danielson and Mrs. Chauncey McCormick.

IFAR apologizes for any confusion that may have resulted from the use of the Art Institute's Tiepolo to illustrate a missing work.

A Pollock Possibility

The first authentication IFAR took on in 1997 was a painting with a signature on its face, lower right, "Jackson Pollock." The owners, who divide their time between New York and California, submitted the painting to IFAR to determine if it is indeed a work by Jackson Pollock.

The present owners had purchased the work several years ago in New York from a shop which is no longer in business. When they bought the canvas, the owners thought the work was either by an unknown artist or was unsigned, as the signature was obscured by a frame. When they removed the frame, the owners saw "Jackson Pollock." They said they sent photographs of it to Clement Greenberg, who told them he thought the work might be genuine and had promised to provide a letter to this effect. However, he died before doing so.

It was a tantalizing story and an interesting case because the picture was not in the famous "drip" style for which Pollock is popularly known. This painting most resembles Pollock's work from the mid-1930's or the early 1940's.

Jackson Pollock (1912-1956) was a major figure in the Abstract Expressionist school whose work during the 1940's and 1950's influenced the development of modern art. Abstract Expressionism evolved from a combination of influences, among them, the artistic effects of Cubism and Surrealism and the intellectual and theoretical investigations of Freud and Jung.

As far as IFAR was able to determine, this work had not been submitted to the now disbanded Pollock-Krasner authentication board.

The painting is horizontal and painted right to the edge of the canvas, which measures 23 1/2" x 30 1/2". The colors are mostly a muted palette of sea green, brown/black, blue, and rust red with small accents of white and yellow pigment. The two dominant colors in the work, rust red and sea green, appear to bisect the canvas almost on a diagonal, the reddish color occupying the upper portion and the sea green color mostly restricted to the lower right portion of the canvas. The forms are almost all biomorphic and amoebic. In the upper left, there is a single, angular, planed face in black, surmounted by a pair of ram's horns. A second face in red, without horns, is placed in the right quadrant of the canvas. To the right of this face are two other representational images: a playing card (the three of diamonds) and a Maltese cross.

Figure 1. Untitled. *Oil on canvas. 23 1/2" x 30 1/2". Submitted to the Authentication Service at IFAR in 1997.*

Given the painting's figural imagery, it seemed that this work, if by Pollock, belonged in the period between mid-1930's and 1943. Francis V. O'Connor and E. V. Thaw in Volume I of the catalogue raisonné (p. 43) note that the works from the period of 1938-1941 "constitute a stylistic and iconographic transition from the landscapes and experimental abstractions created before June 1938 to the first major canvases of 1942 and 1943 (Note 1). We thought that 1946 would be the latest date for this canvas if it is a work by Pollock.

The late 1930's and early 40's marked a period of enormous change in the artist's life: he was hospitalized for acute alchoholism and began a Jungian analysis which he would bring into the iconographic content of his œuvre. It was during this period that Pollock began to incorporate Jungian imagery into many of the works which appear in the catalogue raisonné. "Most of Pollock's paintings before 1942 can be dated only approximately. They show great diversity of subject matter and style. The subjects may be loosely classified as figure groups, ...stylized landscapes with and without figures, purely symbolic forms...." (Note 2).

In her *Artforum* article, "Jungian Aspects of Jackson Pollock's Imagery," Judith Wolfe observed that both the theories as well as some of the imagery used by Carl Jung were a motivating force in Pollock's development; "...many of the frequently repeated motifs in Pollock's work....come from...primitive art through Jung's publications...." (Note 3) "...we see Pollock borrowing a specific Jungian motif and welding it into more complex situations and even new formal versions...." (Note 4). Bernice Rose, in *Jackson Pollock: Works on Paper*, noted the many references to articles and books by or about Jung in Pollock's papers. Pollock "employed the mythic and totemic symbolism of the Jungians, frequently expressed through American Indian and Mexican motifs with surrealist and Picassoid overtones...." (Note 5). Pollock's "...subjects were specifically mythological and symbolic, his rendering figurative" (Note 6). The paintings and drawings from 1938-1941 are "filled with a mixture of serpents, skulls, female images, and plant and animal forms" (Note 7). The late "...thirties and early forties show Pollock working under the influence of Picasso and

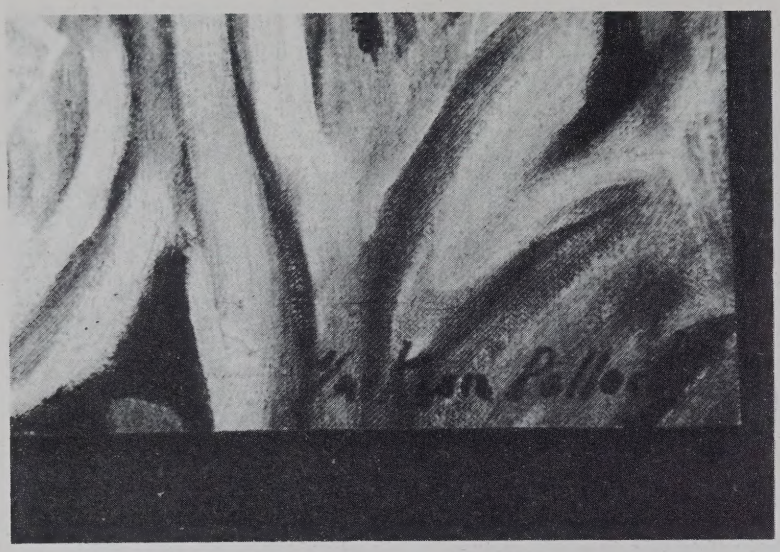

Figure 2. *Signature detail.*

...Miró, exploring cubist structure and biomorphic form...." (Note 8). The *Artforum* article also notes that although the paintings of 1942-46 continue to show great diversity, "...Pollock...settled on a composition of one or two or more abstract personages...." (Note 9) with a "...concentration on human/animal imagery...." (Note 10). Stylistically the symbolic abstractions and the defined landscapes of 1938-1943 begin to terminate with Pollock's early investigation of the "pouring" technique which he began to blend into his ongoing abstract imagery.

IFAR worked both from transparencies and a direct examination of the work. This canvas is a horizontal, but its size and proportions are unusual for Pollock works of this period (Note 11). An examination of the canvas shows that the painted surface extends to the edges of the canvas. There is no sign of the canvas having been tacked to a stretcher or other support. This allows for the possibility that the work was originally on a stretcher and has been cut down to its present format. The canvas shows uneven cut marks along the top edge, an irregularity that lends some credence to this theory. The canvas was certainly not new; it was somewhat brittle and might be as much as fifty years old.

After completing research into this period of Pollock's work, IFAR consulted with someone who has had long experience in studying Pollock's works. Together, we compared the IFAR transparencies to known works dating from 1938 through the early 1940's. The expert noted that the canvas under examination could be seen to contain references to imagery and compositional elements seen in at least three authentic Pollocks, which are illustrated in Vol. I of the catalogue raisonné. However, this expert did not believe that the similarities pointed to a Pollock attribution since they did not tally with scholarly understanding of Pollock's style during this period of the artist's œuvre. Furthermore, the imagery was neither clearly Jungian nor southwestern, themes which are both present in Pollock's authentic works. This work's iconography does not appear in any known Pollock paintings of this period. The expert determined that while some of the abstract passages might relate to other, known, genuine pictures, this canvas was essentially a pastiche of Pollock-like and non-Pollock-like elements.

The work under investigation was considered on two levels: iconographic and compositional. In considering the issue of composition, additional investigation of critical opinion reveals Pollock to have been a painter of great control and order even in the midst of what appears to be visual disorder. When Pollock combined figural and abstract imagery, the abstractions were often drawn in the same stylistic mode as the figural imagery: angular figures had mostly angular abstractions while rounded, softer figures usually had similar abstract shapes. In the painting under consideration, this stylistic conjunction appears to be absent.

IFAR also assessed the signature. The expert viewed the signature in the transparency detail provided by the owners and was of the opinion that it does not have the flow of authenticated Pollock signatures. It was compared with examples illustrated in the catalogue raisonné. It seemed to be an imitation.

To summarize, the untitled canvas submitted to IFAR for authentication cannot be considered the work of Jackson Pollock. The expert consulted, using these same transparencies, felt that neither in its composition nor in its imagery could this work be accepted as an authentic work of Jackson Pollock.

Lisa Goldberg

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Elizabeth Frank, *Jackson Pollock.* Abbeville Press, New York, 1983.

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Bryan Robertson, *Jackson Pollock.* Harry N. Abrams, New York, 1960.

Bernice Rose, *Jackson Pollock: Works on Paper.* Museum of Modern Art and the Drawing Society Inc., New York, 1969.

C.L. Wysuph, *Jackson Pollock: Psychology Drawings.* Horizon Press, New York, 1970.

Notes

Note 1. Francis V. O'Connor, and Eugene Victor Thaw, (Eds.). *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works.* Yale University Press, New Haven and London, 1978, p.43.

Note 2. Judith Wolfe, "Jungian Aspects of Jackson Pollock's Imagery," *Artforum* 11, no.3, November 1972, p.66.

Note 3. *Ibid*, p.70.

Note 4. *Ibid.*

Note 5. Bernice Rose, *Jackson Pollock: Works on Paper.* Museum of Modern Art and the Drawing Society Inc., New York, 1969, p.17.

Note 6. Bernice Rose, *ibid*, p.11.

Note 7. Elizabeth Frank, *Jackson Pollock.* Abbeville Press, New York, 1983, p.27.

Note 8. Bernice Rose, *op. cit.*

Note 9. Judith Wolfe, *op. cit.*, p.68.

Note 10. *Ibid.*

Note 11. The catalogue raisonné illustrates similar authentic works from this period. Some of these 1938-1943 canvases have slightly horizontal or square formats. However, many of the horizontal paintings are either smaller or significantly larger in size than the work under consideration.

Russian Door Still Open for Return of Trophy Art

On March 18, Reuters reported that Russian President Boris Yeltsin vetoed a bill passed by both houses of the Russian parliament which would have nationalized the works of art brought back to the Soviet Union by its armies at the end of World War II and required parliamentary approval for returning any of them. A two-thirds vote in each house would be needed to override Yeltsin's veto.

Some of the most important works have been on public view in St. Petersburg and Moscow in 1995 and 1996. The exhibitions included collections of old master drawings from Bremen and Rotterdam, the Schliemann gold of Troy from Berlin, brilliant examples of Impressionist and post-Impressionist French painting by Degas and Gauguin, and works by many other major artists. The New York publisher, Harry N. Abrams, has produced catalogues for the shows in St. Petersburg and for the Schliemann show in Moscow. For almost fifty years, the survival of the works had been uncertain, and their presence in Soviet hands was unknown to all but a small number of Soviet museum and top government officials.

Russia's retention of these works has been contested by owners, both individuals and nations, who were the pre-War owners. It has been the subject of protracted negotiations by bi-lateral commissions.

Yeltsin, who had earlier made statements favorable to the negotiations for return of the trophy art, had pledged that the Russian Federation would abide by the Soviet Union's prior agreements (in this case, two Good Neighborliness Treaties with Germany), which set up commissions to negotiate exchanges and returns.

According to the Reuters report, "Yeltsin wrote to the head of the Federation Council upper house, Yegor Stroyev, saying he rejected the law because he believed it contradicted international law." He may have been referring to the Hague Convention's prohibition on using cultural property for reparations. Many Russians believe they are entitled to keep the art treasures because of their country's enormous war losses. The Russian President reportedly also pointed out that the art came from sources that can be differentiated - wartime enemies, allies, neutrals, public and private collections.

Constance Lowenthal

Note: The proceedings of the conference *The Spoils of War, World War II and its Aftermath: The Loss, Reappearance, and Recovery of Cultural Property*, edited by Elizabeth Simpson, the head of the organizing committee for the 1995 conference, will be published by Harry N. Abrams in May. It will include appendixes, bibliography, list of terms, notes, and index. The book has 123 illustrations, including 25 in color, 328 pages, US $49.50. ISBN 0-8109-4469-3.

On Theft's Anniversary Gardner Raises the Ante

On the seventh anniversary of the most important art theft in the United States, the Trustees of the Isabella Stewart Gardner Museum announced an increase of the reward, from $1 million to $5 million.

For St. Patrick's Day revelers, the wee hours of March 18, 1997 may have passed in a happy haze, but for art lovers it was a time of remembrance of the still unsolved heist. The terrible theft took place on that date in 1990, when two men dressed as Boston policemen talked their way into the museum, disabled the security system and the two guards on duty and made off with masterworks by Rembrandt and Vermeer as well as an unfinished Manet, Degas watercolors, and several other works of art.

At the time of the heist, the collection was not insured against theft, presumably because the founder's will was so clear about not changing anything in her house museum that the Trustees could not have used insurance money to

"replace" stolen works. Soon after the theft, Sotheby's, Christie's, and Chubb & Son Insurance agreed to put up a reward of $1,000,000, but to date, no one has come forward with information leading to the recovery of any of the stolen works.

C.L.

Friedrich Recovered in Potsdam

In early March, German newspapers reported the recovery of Caspar David Friedrich's *View of a Harbor*, stolen one night last December from the Charlottenhof Castle Museum in the park of Sans Souci in Potsdam, on the outskirts of Berlin. It was found unharmed in a plywood case in a garage not five minutes from the museum.

Four men were arrested, and their ages ranged from 24 to 45. Some were charged with receiving stolen goods, others with theft. Police did not identify them. A police spokesman said they believed the arrested men were responsible for numerous burglaries of private homes in the immediate vicinity. In searches, police found over 70 stolen paintings, sculptures and antiques. However, a police spokesman did not believe the men were big-time art thieves and characterized them as "Kleine Lichter."

A special 15-man team was established to investigate the theft. Authorities solved the crime after surveillance, wire tapping, and a telephoned tip provided sufficient information.

In this case, perhaps because so few paintings by Friedrich remain in private hands, there had been speculation that the painting's theft had been commissioned, presumably by an unscrupulous and covetous collector.

The recovered Friedrich will be on public view in the recently re-opened and restored private rooms of King Friedrich Wilhelm IV in Charlottenburg Museum (formerly West Berlin) where security is being upgraded.

C.L.

Picasso Taken in Mayfair Recovered Within the Week

On March 6, a daring young man, described as being about 30 years old and wearing his hair in a ponytail, brandished a shotgun and stole a 1939 Picasso painting, *Tête de Femme*, from the Lefevre Gallery. Captured on surveillance video, the theft took just 35 seconds. He is believed to have hired a taxi at the Hilton Hotel and to have asked the cab to wait outside the gallery in Bruton Street in London's Mayfair district.

In spite of being pursued by a gallery employee, the thief escaped in the taxi, hijacking it for a ten-mile trip to suburban Wimbledon where he disappeared, leaving the painting's frame and a £10 tip behind.

The Lefevre Gallery regularly issues a large four-color postcard reproduction for publicity. The stolen Picasso was the "Selection of the Month" for March.

The next week it was reported that two men, aged 60 and 69, were arrested when the painting was recovered through an undercover police operation. The man with the ponytail is still at large.

C.L.

Seven Paintings Stolen

from a parked truck in Naples, Florida on January 30, 1997

Three by **Milton Avery** (American, 1893-1965)

Bird and Rocket, 1957.

Reader, 1958.

Rock and Wave, 1920.

For details, see numbers 153, 154, and 155 in this issue.

Four by **Sally Michel** (American, b. 1902)

Big Hat, 1989.

Bird Flying, 1980.

Lap Dog, 1980.

Wild Cat, 1983.

For details, see numbers 162, 163, 164, and 165 in this issue.

Anyone with information about these paintings should contact

The Milton Avery Trust, 300 Central Park West, Apt. 16J,
New York, NY 10024. Tel: (212) 595-7338

or The Art Loss Register, 500 Fifth Avenue, Suite 1234,
New York, NY 10110. Tel: (212) 391-8791.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

153 AVERY, Milton (1893-1965). *Bird and Rock*, 1957. Oil on canvas board. 25.4 x 35.6 cm. No photograph available. With wings spread and perched on top of a rock. N97.33.2. Naples, FL. Jan. 30, '97.

154 AVERY, Milton (1893-1965). *Reader*, 1958. Oil on canvas board. 30.5 x 22.9 cm. No photograph available. Head of a woman wearing glasses, seen in profile and looking down. N97.33.1. Naples, FL. Jan. 30, '97.

155 AVERY, Milton (1893-1965). *Rock and Wave*, 1920. Oil on board. 22.9 x 27.9 cm. Not in Avery's mature style, uses thick impastoed paint. Title, dimensions, artist, and approximate date are written on verso. N97.33.3. Naples, FL. Jan. 30, '97.

157

156 Walt Disney Studios. *Goofy, Daisy and Minnie*. Gouache on paper. 26.7 x 39.4 cm. Colorful artboard depicting wizard Goofy reading his recipe for the bubbling concoction that he is brewing in the cauldron. For a two-page spread in a Disney children's book. Double matted. With mat: 36.8 x 49.5 cm. *N97.14.2. Los Angeles, CA. Sep. 27, '96.

157 KUEHNE, Max (1880-1968). *Untitled (Still Life with Hollyhocks, Morning Glories, etc.)*. Oil on canvas. 66.0 x 91.4 cm. (approx.). Signature may appear on l/l or l/r. *N97.24.1. Woolwich, ME. Nov. 1, '96.

158 Walter Lantz Studios. *The Genie with the Light Touch*, 1971. Gouache on celluloid. 7.6 x 7.6 cm. Production cel of Woody Woodpecker and Buzz Buzzard looking into a genie's lamp with matching original animation drawing of Woody in pencil and red pencil on paper. Includes MCA/Universal Animation Art Certificate of Authenticity no. 1094 and Copyright Walter Lantz Productions. Signed l/l and embossed with Walter Lantz Original Production Animation Art seal. Cel size, 26.7 x 32.4 cm. *N97.14.5. Los Angeles, CA. Sep. 27, '96.

159 Walter Lantz Studios. *The Ranger*, 1950. Gouache on celluloid. 7.6 x 7.6 cm. (image only). The Ranger, J. Audubon Woodlore, pulling a sleeping mountain lion by the tail. Minor smearing. Cel size is 31.8 x 39.4 cm. N97.14.20. Los Angeles, CA. Sep. 27, '96.

158

160 Walter Lantz Studios. *Show Biz Beagle*, 1972. Gouache on celluloid. 7.6 x 14.0 cm. Production cel of Woody Woodpecker and Buzz Buzzard. Buzz is holding the surprised beagle. Applied with a matching animation drawing of Buzz Buzzard and the dog. Includes MCA/Universal Animation Art Certificate of Authenticity no. 1101 and copyright Walter Lantz Productions. Signed l/r. Cel size, 26.7 x 32.4 cm. *N97.14.1. Los Angeles, CA. Sep. 27, '96.

161 Walter Lantz Studios. *Slapshot Woody*, 1994. Gouache on celluloid. 8.9 x 11.4 cm. Woody Woodpecker in hockey uniform poised to take a shot toward Chilly Willy, who is dressed as a goalie and in the process of fishing through the rink. Hand-painted on lithographic background. Certified as an original work of art by MCA/Universal Animation Art, no. 245, and Upper Deck Authenticated Collectibles, no. AUF32467. Signed l/r: "Wayne Gretsky 99" and embossed with MCA/Universal Animation Art-Woody Woodpecker Sports Collection-Original Hand Painted Limited Edition Cel seal. Numbered l/l: 245/250. *N97.14.12. Los Angeles, CA. Sep. 27, '96.

162 MICHEL, Sally (b. 1902). *Big Hat*, 1989. Oil on canvas board. 30.5 x 22.9 cm. Woman wearing a big hat. N97.33.5. Naples, FL. Jan. 30, '97.

161

163 MICHEL, Sally (b. 1902). *Bird Flying*, 1980. Oil on canvas board. 22.9 x 30.5 cm. Title, artist, size, and date on verso. N97.33.6. Naples, FL. Jan. 30, '97.

164 MICHEL, Sally (b. 1902). *Lap Dog*, 1980. Oil on canvas board. 25.4 x 20.3 cm. Seated figure holding a small dog. Title, artist, size, and date on verso. N97.33.4. Naples, FL. Jan. 30, '97.

165 MICHEL, Sally (b. 1902). *Wild Cat*, 1983. Oil on canvas board. 30.5 x 22.9 cm. A long-haired rather angry looking blue cat. Title, artist, size, and date on verso. N97.33.7. Naples, FL. Jan. 30, '97.

166 TYSON, Carroll S. (1878-1956). *Bass Harbor, Maine No. 2*, 1931. Oil on canvas. 76.2 x 91.4 cm. Signed and dated l/r: Carroll Tyson 1931. May bear the artist's inventory number T146. Bears various gallery labels from gallery with inventory number APG 5326D. A landscape with a two-story clapboard house at right with a tree to the left; a path running from lower right to the center; a small town or village in the middleground with trees and sky in the background. *N97.56.1. New York, NY. Disappeared in the late 1970s.

166

167 TYSON, Carroll S. (1878-1956). *Isleford, Maine*, 1913. Oil on canvas. 63.5 x 76.2 cm. *N97.56.3. New York, NY. Disappeared in the late 1970s.

168 TYSON, Carroll S. (1878-1956). *On the Porch at Birchcroft, No. 2*, 1911. Oil on canvas. 64.1 x 76.2 cm. *N97.56.2. New York, NY. Disappeared in the late 1970s.

169 WHORF, John (1903-59). *Untitled (Ice Skaters in Central Park)*. Watercolor. Scene of flat open land and ice-skating rink in midst of an urban landscape. Several figures in the foreground playing hockey with additional figures in the distance. *N97.42.1. Keene, NY. Nov. 17, '96.

167

168

Austrian, 18th Century

170 *Heinrich XIX Reuss*, 1790. Oil on canvas. 160.0 x 100.0 cm. In military attire with gold braid, epaulets, and Orders on a high-necked jacket. A hole u/l. Inscribed l/r: Heinrich D. XIX Erzprinz,...1790." *N97.27.6. Klagenfurt, Austria. Jun. 1, '96. Interpol Number: GZ II/2063-1/96

Austrian, 19th Century

171 GROSSER, Mathias. *Ex voto Portrait*, 1843. Oil on metal. 62.0 x 46.0 cm. Man in bed praying with vision of the Lamentation and angels above him. Inscribed: "Johann Aichmuller Hofschmiedt Meister zu Kremsmünster würde am 28. September 1843 im 76. Lebensjahr von einem Pferd lebensgefährlich verwundet und würde durch die Fürbitte der heiligen Mutter Gottes Maria wieder glücklich geheilt." *N97.28.1. Adlwang, Austria. Jun. 2, '96. Interpol Number: GZ P 197/96-32/

170

172 *Heinrich XX Furst Reuss*. Oil. 35.0 x 30.0 cm. In oval frame. In military attire, and iron cross at his neck and a garland across his left shoulder to his right hip. *N97.27.3. Klagenfurt, Austria. Jun. 1, '96. Interpol Number: GZ II/2063-1/96

173 *Heinrich XX Reuss*. Oil on canvas. 74.0 x 66.0 cm. Half-length portrait of a beardless man. Paint losses in area around the face. *N97.27.7. Klagenfurt, Austria. Jun. 1, '96. Interpol Number: GZ II/2063-1/96

171

173

174 *Landgraf Friedrich VI zu Hessen-Homburg*. Oil on canvas. 90.0 x 70.0 cm. Half-length portrait of a man in full military regalia; over his left shoulder, a fur pelt. *N97.27.1. Klagenfurt, Austria. Jun. 1, '96. Interpol Number: GZ II/2063-1/96

175 *Princess Caroline of Hessen-Homburg with her Daughter*. Oil. 72.0 x 54.0 cm. *N97.27.2. Klagenfurt, Austria. Jun. 1, '96. Interpol Number: GZ II/2063-1/96

176 *Wife of Heinrich XX Furst Reuss*. Oil. 35.0 x 30.0 cm. *N97.27.4. Klagenfurt, Austria. Jun. 1, '96. Interpol Number: GZ II/2063-1/96

Dutch, 17th Century

177 HONTHORST, Gerard van (1590-1656). *Prince Salm*. Oil on panel. 75.0 x 60.0 cm. A man in armor with a white collar. Extensive losses and flaking. *N97.27.5. Klagenfurt, Austria. Jun. 1, '96. Interpol Number: GZ II/2063-1/96

Dutch, 19th Century

178 HULK, Abraham (1813-97). *Seascape*. Oil on canvas. Two tall masted ships in full sail on a rough sea set in a low horizon. *N97.48.1. Epe, The Netherlands. Oct. 15, '96. Interpol Number: 62574

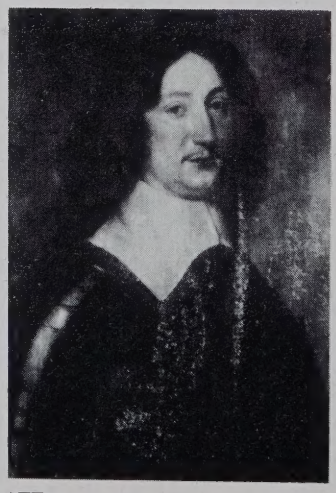
174

179 KLEIJN, Lodewijk Johannes (1817-97). *Rural Winter Scene*. Oil on canvas. Open space with only a cluster of trees and brush center around a windmill in the right middleground. *N97.48.2. Epe, The Netherlands. Oct. 15, '96. Interpol Number: 62574

180 VALOIS, Jean Chretien. *Portrait of a Woman*. Watercolor. 38.5 x 31.0 cm. *N97.53.1. Rotterdam, The Netherlands. Jul. 23, '93. Interpol Number: 24570

181 VOERMAN, Jan Sr. (1857-1941). *Landscape*. Oil. 77.0 x 93.0 cm. With low horizon and low trees and buildings, apparently fronting water in the foreground. *N97.51.1. Aerdenhout, The Netherlands. Dec. 22, '96. Interpol Number: 66637

175



177

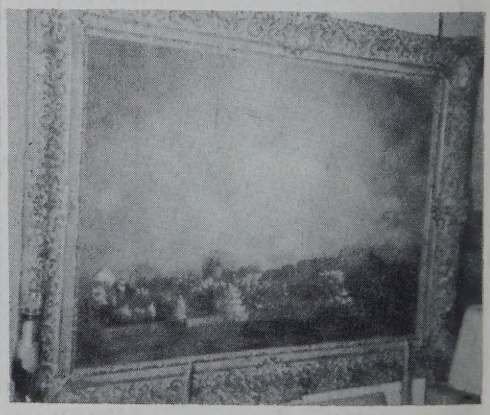
Photographs

American, 20th Century

182 RAY, Man (1890-1976). *Juliet*. Black-and-white photograph. 8.9 x 7.0 cm. Stamped on verso and in 16" by 20" mat. *N97.40.1. Los Angeles, CA. Jan. 2, '97.

178

179



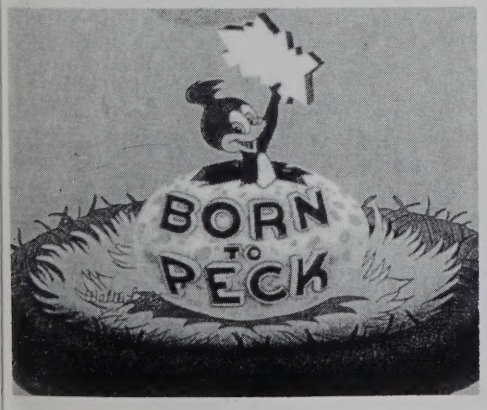
181

Prints, Drawings

American, 20th Century

183 Walter Lantz Studios. *Born to Peck*, 1993. Gouache on celluloid? 6.4 x 7.6 cm. (image only). Edition no. 223/300. Recreation of artwork used in Born to Peck, a 1952 theatrical release with serigraph background of Woody hatching from a blue-flecked egg shell, adorning the title of the film. Includes a "birth certificate" from MCA/Universal Animation Art no. 223 as a certificate of authenticity. Signed and numbered 1/1 and embossed with Walter Lantz Productions seal. Cel size: 26.7 x 32.4 cm. *N97.14.9. Los Angeles, CA. Sep. 27, '96.

184 Walter Lantz Studios. *Termites from Mars*, 1992. Gouache on celluloid. 10.2 x 12.7 cm. (image only). Edition no. 122/200. Recreation of a scene from Termites from Mars, a 1953 theatrical release. Depicts Woody Woodpecker as President of Termite Control, with a tiny termite tied to a stake on his desk. He has harnessed the energy of these pests into useful productivity. The termite is about to become a pencil sharpener. Applied with a serigraphic background of the office and desk of Woody. Includes MCA/Universal Animation Art Certificate of Authenticity no. 122. Signed and numbered 1/1 and embossed with 1992 Walter Lantz Productions seal. Cel size, 26.7 x 32.4 cm. *N97.14.9. Los Angeles, CA. Sep. 27, '96.

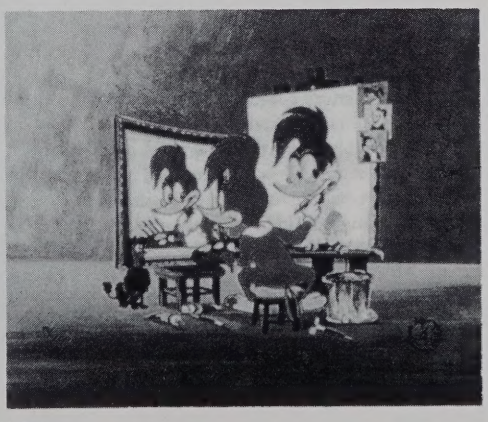


183

185 Walter Lantz Studios. *Woody Greets His Friends*, 1989. Paint on lithographic background. 24.1 x 38.1 cm. (image only). Five hand-painted figures: Woody Woodpecker, his nephew Knothead, his niece Splinter, Chilly Willy, and Andy Panda as well as four figures in lithograph: Oswald Rabbit, Homer Pigeon, Wally Walrus, and Buzz Buzzard. Signed l/c and numbered l/r: 227/500 and embossed with 1989 Walter Lantz Productions seal. Cel size, 36.8 x 50.8 cm. *N97.14.11. Los Angeles, CA. Sep. 27, '96.

186 Walter Lantz Studios. *Woody's Triple Self-Portrait*, 1992. Limited edition cel on serigraph. 8.3 x 12.7 cm. (image only). Woody painting himself from an image in a mirror. Signed and numbered l/c. Edition no. 81/200. Embossed with a 1992 Walter Lantz Productions seal. Cel size, 26.7 x 31.1 cm. *N97.14.10. Los Angeles, CA. Sep. 27, '96.

185



186

French, 20th Century

187 CHAGALL, Marc (1887-1985). *The Wandering Musicians*, 1962. Lithograph. 47.6 x 32.4 cm. On Velin d'Arches paper, edition no. 28/40. Signed l/r. *N97.39.1. Los Angeles, CA. Dec. 1, '96.

Sculpture

American, 20th Century

188 LACHAISE, Gaston (1882-1935). *Female Figure from the Rear*, 1924. Bronze. Ht. 30.5 cm. Relief. Signed on proper right: G. Lachaise. Founder's mark on the base: "Roman Bronze Works N-Y-." *N97.26.1. New York, NY. Jun. 15, '96.

187

188

189 OSMER, Jack. *The Hunters.* Bronze. Native American on a horse holding what appears to be a eagle on a base inscribed "The Hunters" and perhaps with a signature. *N97.38.1. Los Angeles, CA. Oct. 4, '96.

Austrian, 19th Century

190 Heinzeller. *St. Hubertus.* Wood. Ht. 150.0 cm. Armed and standing next to a deer with a crucifix between its antlers. *N97.31.1. Breitenwang, Austria. Sep. 14, '96.
Interpol Number: GZ 3083/96

Austrian, 20th Century

191 FUCHS, Ernst (b. 1930). *Der Venusgurtel.* Bronze. Ht. 35.0 cm. Standing nude female, with wave or pleated veil of the heavens behind her. On a round stone stand. Edition no. 057/1686. *N97.30.2. Vienna, Austria. Sep. 13, '96.
Interpol Number: GZ D 2475-NG/96

192 FUCHS, Ernst (b. 1930). *Die Sphinx I.* Bronze. Ht. 30.0 cm. Young female nude with long hair kneeling and leaning on a bent arm. Edition no. 202/1000. On an angular marble stand. N97.30.3. Vienna, Austria. Sep. 13, '96.
Interpol Number: GZ D 2475-NG/96

193 FUCHS, Ernst (b. 1930). *Die Sphinx II.* Bronze. Ht. 30.0 cm. Abstract figure of a nude young girl with long hair kneeling with her head bent. Edition no. 013/1000. On a marble angular stand. N97.30.1. Vienna, Austria. Sep. 13, '96.
Interpol Number: GZ D 2475-NG/96

Austrian, Century Unknown

194 *Nativity Scene.* Carved and painted wood. 80.0 x 60.0 cm. In partial relief. Set in an arched frame. In the arch above, God the Father appears on schematic billowy cloud with a triangular halo and surrounded by angels. *N97.29.1. Neunkirchen, Austria. Oct. 15, '96.
Interpol Number: GZ P 203/96-32/

English, 20th Century

195 MOORE, Henry (1898-1986). *Reclining Woman No. 1,* 1980. Bronze. W. 24.8 cm. Edition no. 7/9, signed: Moore. Weight approx 10 pounds. With a brown patina. N97.36.1. Houston, TX. Dec. 8, '96.

French, 16th Century

196 *Venus, Abundance.* Bronze. 25.2 x 8.5 cm. Standing nude with a bouquet in her left hand, her right hand leaning on a cornucopia. Very similar to N96.404 (which was recovered). *N97.43.1. Ecouen, Val d'Oise, France. Mar. 28, '96. Interpol Number: E-114/8-1996

French, 19th Century

197 RODIN, Auguste (1840-1917). *Fugit Amor,* 1963. Bronze. 65.0 x 50.0 x 45.0 cm. Edition no. 7/12. Inscribed with a copyright and "Musee Rodin 1963." At time of theft, in excellent condition. *N97.35.1. New York, NY. May 1, '69.

191

196

194 *(detail)*

197

Decorative Arts

Ceramics, Pottery, Porcelain

German, 19th Century

198 Meissen Porcelain Factory. Pair of covered urns, c. 1880-1900. Inside is stamped "Nicholas II" with Russian emblem. Turquoise blue with gilt ribs and gilded details. With small molded flowers on the base and two "C" scroll handles. The cover has a pair of dolphins in gold with entwined tails. *L97.182. Roquebrune, Cap Martin, France. Nov. 10, '96.

198

199

Clocks, Timepieces, Watches

Dutch, 18th Century

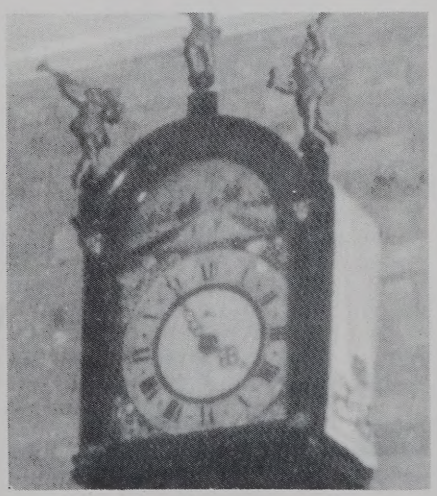
199 Van Aken (clockmaker). Tall case clock, 1756. Wood and metal. Ht. 200.0 cm. Clock body has gilded design. Face has moonphase and second dial. Roman hour and Arabic minute numerals. Beneath face is an inset with a small diorama with a windmill. *N97.52.1. Maastricht, The Netherlands. Dec. 31, '96. Interpol Number: 66598

Dutch, 19th Century

200 Wall clock. Wood. Tall clock with a reddish brown finish and a landscape on the face with brass figures balancing on top of ball finials on the corners and top of the case front. With a large oval pendulum that appears to have a chased design. Roman numerals. On various plates contained by the clock are inscribed the initials "FP." *N97.49.1. Dalfsen, The Netherlands. Oct. 31, '96. Interpol Number: 62572

French, 18th Century

201 Carriage Clock, 1800. Brass. Repeater chime and the word "Aigulles" and feather motif on the backplate under the smallest winding pin. With its leather carrying case. L97.267.1. West Sussex, England. Jan. 13, '97.



200

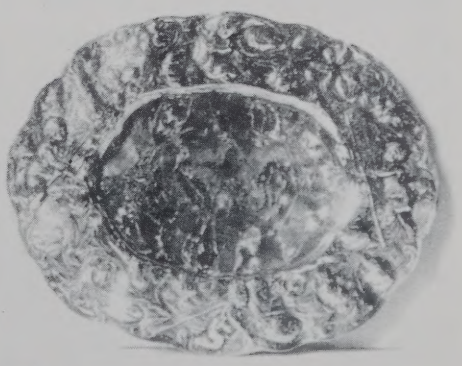
Liturgical Objects

Dutch, 17th Century

202 BOOGAERT, Johannes. Christening tray, 1662. Silver. 30.0 x 37.5 cm. Oval tray with chased floral and cherub design on outer lip. The Baptism of Christ is on the plate. Inscribed with the insignia of four wavy diagonals on a shield, and the letter K for the year 1662. *N97.50.1. Hoorn, The Netherlands. Dec. 20, '96. Interpol Number: 66621

203 Tray, 1658. Silver. Diam. 36.7 cm. Eight panels on edges separated by the heads of cherubs in each panel are symbols of the Passion. In the center is a wreath with the letters IHS in the center. Makers mark: LP (PL) in a shield, national mark for Amsterdam and the letter F for 1658. *N97.50.4. Hoorn, The Netherlands. Dec. 20, '96. Interpol Number: 66621

201



202

Miscellaneous

Books, Documents, Manuscripts

Dutch, 20th Century

204 Communion set. Silver. Consists of one large beaker, two smaller beakers and a small tray with gilded interiors. Outside has a pattern resembling raindrops or condensation. *N97.47.3. Zoetermeer, The Netherlands. Sep. 21, '96. Interpol Number: 62573

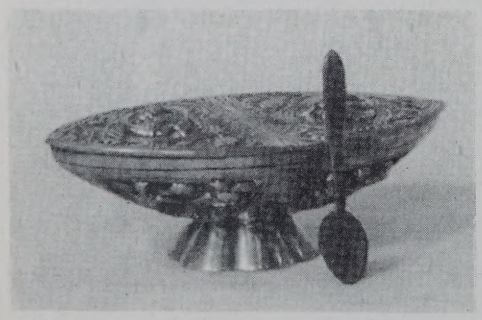
205 Round dish. Copper. Diam. 30.0 cm. Inscribed: "Luciano Ricardi." N97.47.2. Zoetermeer, The Netherlands. Sep. 21, '96. Interpol Number: 62573

206 Two ciboria. Gilded copper. Ht. 15.0 cm. Inscribed on the foot: "P. van Leeuwen 3-11-88" and "Mandy Kruse." N97.47.1. Zoetermeer, The Netherlands. Sep. 21, '96. Interpol Number: 62573

Dutch, Century Unknown

207 Censer. Copper. 5.0 x 16.0 cm. Embossed pattern on top with four panels with symmetrical bird patterns on the bowl. *N97.50.5. Hoorn, The Netherlands. Dec. 20, '96. Interpol Number: 66621

204



207

German, 19th Century

208 KUNNE, Arnold. Chalice, 1891. Gold. Diam. 16.5 cm. Ht. 23.5 cm. Four medallions on foot depict St. Albert with book and pen, St. Catherine with sword, the Crucifixion, and an inscription: "A.W.-C.C./1866 8/1 1891./GRATI CONJUGES." From the base, a round stem holds four nodes with leaf crosslets. The base of the cup has deeply incised foliate decoration and an inscription runs above it: "hic . calix . benedictionis . cui benedicimus . nonne . communicatio . sanguinis . christi . est" in Gothic script. Maker's mark is three Calvary crosslets in a pointed arch. A paten (diam. 15.1 cm.) en suite, also stolen. *N97.50.2. Hoorn, The Netherlands. Interpol Number: 66621

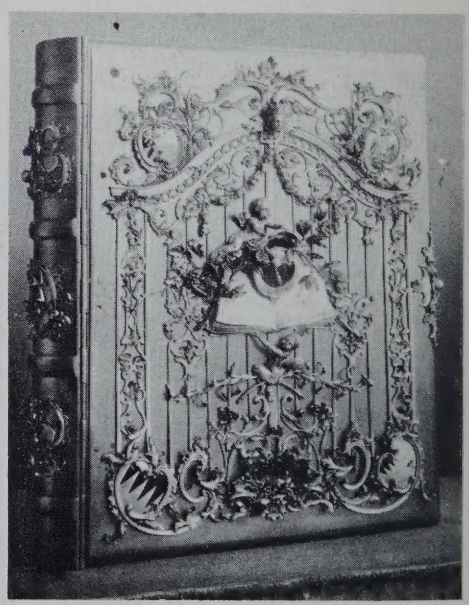
209 Chalice, 1893. Silver plate and gilded copper. Ht. 21.8 cm. Medallions on foot depict, St. Anne, Anthony, Francis, Gerard, Gertrude, and Bernard. Diameter of the foot: 16.2. Diameter of the cup 11.5. Stolen with a paten (diam. 15.2 cm.), en suite. *N97.50.3. Hoorn, The Netherlands. Dec. 20, '96. Interpol Number: 66621

208

209

German, 19th Century

210 HEINRICH STURTZ & AUGUST SCHONER. *"Golden Book" of the City of Würzburg*, 1897. Gilded brass, silver and enamel. 60.0 x 48.0 x 12.0 cm. A metal container in the form of a book, made to contain the sheets with the signatures of distinguished visitors to the City of Würzburg. Based on a design by Heinrich Sturtz and August Schoner. Made by Bessler and Theuerlein of Würzburg and Wagner, Freiburg I. Br. The lid of the box decorated by the Würzburg jewellers Lucas Lortz and Georg Rottner and chased by Friedrich Muller of Nuremberg. The lid in 900 fine silver representing a rococo gate similar in style to Oegg's garden gate of the Würzburg palace. The center with the coat of arms of the city of Würzburg in enamel above an open book inscribed "Goldenes Buch der Stadt Würzburg" held by two putti. The coat of arms surrounded by a laurel branch and a vine. The four corners with four different enamelled coats of arms in rococo cartouches. A rococo shell at the bottom. The back of the book, the lock and the "spine" with similar foliate decoration. The inside of the box lined in red velvet and embroidered with the city's arms. *N97.15.1. Würzburg, Germany.



210

Ethnographic Objects

Clothing, Costumes

American Indian, 19th Century

211 Navajo Serape, 1875. Wool warp. 121.9 x 188.0 cm. Regular weave in white, grey, dark blue, yellow, green, and red. *N97.23.1. Santa Fe, NM. Jan. 7, '97. Reward.

211

Missing Art Alert

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Prints, Drawings

German, 20th Century

1 BECKMANN, Max (1884-1950). *Das Cafe (Tanzlokal)*. Pencil on paper. 26.0 x 21.0 cm. *L97.255.1. Apr. 5, '94.

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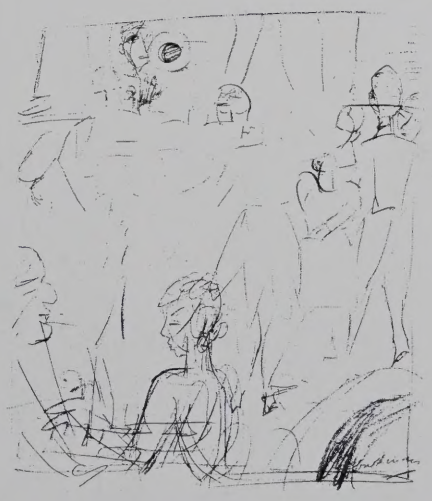

1

Missing Art Index

Beckmann, M. 1

German
  Prints, Drawings 1

If You Spot Stolen Art...

Don't hesitate. Call ALR at (212) 391-8791. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

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With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($20 fee per search). Call Anna Kisluk at (212) 391-8791 to initiate a search.

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